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HARPER KEARTON.

AMONGST the many musicians who owe their present popularity to advantages formerly derived from daily exercises in a Cathedral choir, is Harper Kearton, the subject of this brief sketch. True it is he formed acquaintance with music in the first instance at Trinity Church, Knaresborough, to the choir of which he was attached at the early age of seven, and wherein he served as a treble singer for eight years; yet it cannot be disputed that it was in Cathedrals he gained that experience by means of which he has arrived at the honourable position he now holds in musical society. On the breaking up of his pretty treble voice he undertook the duties of organist at a congregational church. Three years after, however, he quitted Knaresborough, the town wherein in 1848 he was born, for York, having accepted an appointment as tenor singer of the Minster of that city. Here he stayed only a couple of years, during which time he assiduously pursued his musical studies under the late Mr. Howard Herring, whose instructions were supplemented by friendly assistance from Dr. E. G. Monk.

Though the removal to Wells which he then made was attended with an immediate increase of salary, the vicar-choralship of the Southern Cathedral was perhaps less advantageous to a young tenor, desirous of gaining the favour of the public at large, than the situation in the choir of the Northern Minster. Not that professional work was limited to the Cathedral, since during his nine years of residence in Wells he held the appointments of music master at the Grammar School of that city, and at St. Anne's School at Baltonsborough, besides being professor of singing at Downside College, and organist at Croscombe. There was, however, leisure enough at his disposal to continue the study of the theory of music, and fired by the worthy ambition of becoming a composer, he sought the assistance of the late Mr. Edward Herbert, of Sherborne Abbey, by whose recommendation he entered as a candidate for the degree of Mus. Bac., Oxon. With credit he passed the first examination at Oxford in 1871, and his "exercise" for the degree was subsequently accepted by the examiners. His studies, however, became interrupted by the number of engagements which flowed in upon him at this time, the beautiful quality of his voice being the chief means of spreading his fame throughout Somerset and the neighbouring shires.

Acting upon the advice of professional friends he entered the Royal Academy of Music, whereat he had the advantage of receiving lessons from Sir Arthur Sullivan and Signor Randegger. So great was the improvement and rapid the advancement made by Mr. Kearton, that he obtained in 1877 an appointment as vicar-choral of Westminster Abbey. This coveted position brings with it opportunities of being heard in high-class music by audiences, or more properly speaking by congregations made up in part of music lovers coming from all quarters of the civilized world. It was not long before he gained the approval of Mr. Ebenezer Prout, who engaged him for concerts given by the Hackney Choral Association. Success here obtained was followed by engagements from Mr. Manns of the Crystal Palace, whose favour has, by the way, been ever since extended to Mr. Kearton. For several consecutive seasons he has sung at the Popular Concerts, the Promenade Concerts, and has also appeared at Bristol, Chester, and Hereford Festivals. At the Jubilee service held in Westminster Abbey he had the honour of being chosen to sing the tenor solo in the *Te Deum* by the late Prince Consort, selected for performance on that occasion by her Majesty the Queen. On the 10th of last month,

Mr. Kearton sang in the selection of music performed at the "Handel Festival" held in the Abbey by the Royal Society of Musicians.

Although actively employed in the capacity of concert singer, Mr. Kearton devotes a considerable portion of his time to composition. His published works include "Six Organ Voluntaries," "The Children's Harvest Song," "Stars of the Summer Night," with the two anthems, "The Earth is the Lord's," and "Blessed are the Merciful," which are in general use in cathedral and church choirs. In the present issue of *THE LUTE* subscribers have an opportunity of still further becoming acquainted with Harper Kearton's talents as a composer, the madrigal, "Turn Amarillis to thy Swain," now published, being the latest product of his pen.

CURRENT NOTES.

At the concert given by Mr. John Thomas in St. James's Hall, on Wednesday afternoon, July 2nd, the pianoforte was granted a rest, which proved a welcome relief to ears wearied by tones of the ubiquitous instrument. Its place upon the platform was occupied by the harp, which fulfilled all the duties usually imposed upon the formidable rival with the key board. When touched by the skilful hand of Mr. John Thomas the harp thoroughly vindicated its claim to be ranked amongst the most interesting of instruments. The solos he selected on this occasion were "Winter," the fourth of a series of pieces written by him in illustration of the Seasons, and "Echoes of a Waterfall," both pieces being performed by Mr. John Thomas in a manner worthy of the musician whom his countrymen salute as "Pencerdd Gwalia," that is, chief bard of Wales. A harp duet in sonata form by Mr. Thomas was rendered by Miss Clara Eissler and the composer, who also had the good fortune to secure, in his Romance for violoncello and harp, the co-operation of Herr Hollman, while Miss Marianne Eissler assisted in his Rondo *Piacevole* for violin and harp.

A special feature of the concert was the performance, for the first time in England, of a Trio in F minor, composed by Louis Spohr for violin, cello, and harp. The work itself and the interpretation thereof by Mdle. Marianne Eissler, Herr Hollman, and Mr. Thomas, were highly appreciated. A band of harpists, twenty-two in number, played an arrangement from Rossini's *Mosè in Egitto*, as well as adaptations from *Ave Maria* (Schubert) and *La Carita* (Rossini). The vocalists were for the most part natives of the Principality, and some of their songs were delivered in the Welsh tongue. Madame Edith Wynne, the most renowned of Cambrian singers, selected for this occasion "Scenes from Childhood" (Benedict); while Miss Eleanor Rees and Mr. Ben Davies chose vocal pieces by Pencerdd Gwalia. Mr. James Sauvage, in airs by Scarlatti and Gounod, obtained applause, which was evidently accentuated by good wishes that his career in America might be one of prosperity. The other artists who assisted in carrying out the admirable programme were Miss Hope Glenn, Miss Liza Lehmann, Mr. David Hughes, and Mr. Daniel Price.

On the evening of the day upon which John Thomas entertained his patrons, St. James's Hall put on a very different appearance, for instead of a row of graceful harps, a collection of pianofortes was ranged upon the platform. Now, had the performers thereof been Russian, German, or even English, no one would have been



surprised at the vengeance wreaked upon the "Golden Strings" by the aggressive key-board; but it was in sooth a cruel thing for Welsh musicians to rise up as they did in this case against Cymru's national instrument. However, the pianist obtained speedy forgiveness for such unpatriotic proceedings, since they brought with them from Cardiff a choir of lady choristers numbering one hundred voices, and these charming executants had no difficulty whatever in leading away captive the judgment of London amateurs. There was one young singer, Miss Nellie Asher, who excited special admiration by virtue of a voice of beauty which needs only sound teaching to render fit for high service in our concert-rooms. For so rare a gem we have to thank the discoverer thereof, Mrs. Clara Novello Davies, the conductor of the Cardiff choir.

WHILST Welshfolk are proudly sending forth their minstrels to win renown in England, some of the musical societies established in the East-end of London are in such a languishing state for want of encouragement that fear is entertained of institutions which have proved their worth by years of beneficent service being compelled to close their doors. The Popular Musical Union is, we understand, well-nigh brought to this condition, not, let it be said, by laxity of management, but rather from excess of liberality to scholars whose fees have been so small as to meet only one-third of the expenses incurred by the classes. Nearly 7,000 persons have profited by educational advantages afforded by these classes. From them have been organised orchestras and choirs which have done good work in performances of oratorio, as well as in services of song. Surely an enterprise so high in aim and useful in practice will not be allowed to collapse for want of funds.

To aid the Popular Musical Union in its efforts to carry on its self-imposed mission in the East-end, an entertainment was given on the evening of the 1st, and also on the afternoon of the 2nd of July, in St. George's Hall. On these occasions an original Greek pastoral play, entitled *A Sicilian Idyll*, by Dr. John Todhunter, was performed by a company of amateurs, with a disappointing pecuniary result. Unless the author or the performers can ensure patronage, it is idle to look to a new play for monetary assistance.

SOME of the pieces forming the programme of the concert given on the 5th of July, by Miss Adela Vernon and Miss Gabrielle Vaillant at the Steinway Hall, were of a class of music superior to that from which works are taken when the amusement of the public is the sole object in view. Dvůřák's sestet in F minor for strings is by no means to the taste of a popular audience. Not that the subjects are so wanting in melodious life as to fail in reaching the tuneful ear, but the length of time taken in their treatment is too great for any but a connoisseur. Unfortunately, it happened on this occasion that long waits were observed by the executants between the several movements, so that altogether forty-five minutes were spent in the performance. Although the sestet was fairly well played by Miss Vaillant, with Messrs. Szczepanowski, Ellis Roberts, Walenn, Whitehouse, and Bowman, the audience seemed for all that weary of "linked sweetness long drawn out."

The "Gipsy Songs," by Brahms, gave distinction to the vocal section of the programme. Each number of the series was interpreted with care and intelligence by Miss Adela Vernon, Miss Helen Meason, Mr. Bernard Lane, and Mr. Sydney Beckley. These artists during the afternoon afforded pleasure in songs by well-known composers; and Mdlle. Jansen also favoured the company with a couple of characteristic airs by Hugo Beyer. Few of the vocal solos were given in English. Why this neglect? Surely the language of Shakespeare and Shelley is quite as musical as that used by Schumann and Wagner. Our native singers should be reminded of the fact that they appear to the greatest disadvantage when imitating the speech of the German.

It was pleasant to listen to the vocal music presented at Signor Vittorio Carpi's concert held recently in the

Steinway Hall. At the present day one stands in need of an assurance that the general preference in former days for the Italian language as a singing medium was altogether in accordance with good taste. Indeed, no one with an ear capable of discriminating between the different qualities of sound could for a moment contend that the "bella lingua" is not the true language of song. Yet, for all that, a coarser and a rougher tongue is becoming the fashion, just because song itself is not in vogue. German composers are driving all works not their own, or not founded upon their style, from the orchestra, and with the instrumental are departing also the vocal pieces which happen to rely upon melody for effect. A reaction will doubtless take place in the near future in favour of what is contemptuously termed the tune of the Italian organ-grinder. In the meantime one cannot do better than listen to such men as Signor Carpi, who, although by no means a great singer, keeps nevertheless to the traditions of the grand vocal school of a past generation. This familiarity with the old method of vocalisation was displayed in his rendering of Bellini's aria, "Ah! per sempre io to perdei," as well as in other songs of a similar description. Signor Carpi was assisted on this occasion by his compatriots, Signori Papini, Mattei, Denza, and Romano.

By kind permission of Lady Morell Mackenzie a concert was given on Friday afternoon, July 4th, by Madame Mary Cummings, at 19, Harley Street. The *bénéficiaire*, having secured the assistance of well-known vocalists as well as eminent instrumentalists, was enabled to entertain her patrons with a performance of a well chosen programme.

MR. ISIDORE DE LARA brought to the judgment of the public the results of recent study in the creative as well as in the executive branches of the art, at a concert given by him at St. James's Hall, on Thursday afternoon, the 3rd ult. In a tentative manner, as if anxious to avoid being charged with temerity, he placed before the audience excerpts from an oratorio he has written to a libretto compiled by Mr. Beatty-Kington from Sir Edwin Arnold's beautiful poem, "The Light of Asia." The extracts were a recitative and aria, a duet, and two preludes. Although it would be unwise to pronounce judgment upon the whole work from these portions, yet it may be stated that they, revealing themes of an attractive character, lead one to believe that "The Light of Asia," when it shall please the author to perform it in a complete state, will prove a valuable addition to the list of modern oratorios. Mr. De Lara, selecting Iago's "Credo" from Verdi's *Otello* as a test piece of vocal ability, gave many signs of improvement in singing, the result of serious study under the accomplished artist, M. Maurel. Amongst other things in the programme were extracts from Signor Mancinelli's *Isaías*, and Max Bruch's violin concerto in G minor.

MR. GERARD COBB has been the means of utterly spoiling address-cards with the words "First Mus. Bac. Cantab." engraved thereon. What a waste and cruelty! In imperious tones he commands those candidates for degrees who have passed the first only of the three University examinations to render up at once titles snatched untimely from the hands of learned men appointed to the "Board of Musical Studies" at Cambridge. Happily, Mr. Cobb's power is limited to his university, otherwise he might be induced to send forth orders to burn all diplomas and certificates supplied at a cheap rate by travelling agents of enterprising establishments.

MADAME PATEY, accompanied by her husband, will sail early in the present month for Australia, to fulfil a professional touring engagement extending over twelve months. The best wishes of personal friends, and, indeed, of all true lovers of the vocal art, will attend our unrivalled English contralto in her journey to and from the Antipodes.

MADAME ADELINA PATTI gave her third and last concert this season in the Albert Hall, on Wednesday, July 16th,

when she was assisted by Madame Antoinette Sterling, Mr. Edward Lloyd, and other popular artists.

IN any history of the Royal College of Music the ceremony of Tuesday, the 8th of last month, will be ranked as one of the most important events connected with the institution, for on that day the Prince of Wales laid the foundation stone of the buildings to be for ever associated with the name of Mr. Samson Fox. To the strains of the anthem, "God Bless the Prince of Wales," his Royal Highness, accompanied by the Princess of Wales, the Princesses Victoria and Maud, entered the marquee, where they were received by the Vice-Presidents, the Duke of Edinburgh and the Duke of Cambridge, with the director, Sir George Grove and members of the council. Before the commencement of the business on hand, the College orchestra, under the direction of Dr. Stanford, performed Beethoven's overture, "Die Weihe des Hauses," after which the Archbishop of Canterbury offered up prayer. An address was then read to the Royal President, by Mr. Samson Fox, the gentleman who had generously given the sum of £45,000 to provide a suitable home for the College. In reply, the Prince on behalf of himself and all concerned, thanked the donor for his timely gift. Continuing his remarks he traced the gratifying progress made by the institution, and in eulogistic terms referred to the services rendered by Sir George Grove, and alluded to the library which had been enriched by the collection of books formed by the late Sacred Harmonic Society, purchased by Sir Augustus Adderley, and presented by him to the College.

Having received at the hands of Mr. Fox a silver trowel of beautiful workmanship, the Prince, as became the head of Freemasons, spread the mortar and guided the stone as it descended to its resting place. Then tapping it with the mallet he declared—"In the name of the Father, the Son, and the Holy Ghost,"—that it was "well and truly laid." This done, the college orchestra and choir rendered the music set by Dr. Hubert Parry to the magnificent lines of Milton's "Blest Pair of Syrens." That the poetry and music, so happily wedded together, were most appropriate to the occasion cannot be gainsaid. Under the direction of the composer, the performance of the Ode was, taking all things into consideration, highly satisfactory. After the "Benediction," pronounced by his Grace of Canterbury, the ceremony closed with the "National Anthem," sung together by choir and people. It would be unjust to pass over without hearty recognition the services of the "Leeds Forge Band." This body of amateurs commenced the proceedings of the day with a selection of music superbly played.

ALTHOUGH the platform erected in the nave of Westminster Abbey for the use of singers and instrumentalists at the recent festival of the Royal Society of Musicians was sufficiently elevated to be fully exposed to view, yet the room it occupied appeared small indeed in comparison with the surrounding spaces. Above was the vast area enclosed by the towering arches supporting the triforium, clerestory, and roof; while beyond eastward, on either side of the choir, was the wide expanse of transepts, seeming now of greater extent than ever by reason of the semi-darkness which, in spite of light from the clerestory aloft, and from flickering gas-jets below, pervaded the whole interior. But, though inimical to light, a Gothic building is thoroughly amicable to sound. In no other structure are there to be found so many echoes fondly lying in wait to catch every tone of music, and to keep it in playful embrace until by repetition it dies from exhaustion. And no strains are more eagerly captured by echoes of the Abbey than those by Handel; and on the 10th ult. they laid hold of many a glorious tone, for on the evening of that day the Royal Society of Musicians performed there a programme made up entirely of music by that mighty composer. The band played the sinfonia of the oratorio *Saul*, while the choristers sang choruses from the same work; and solos from *Belshazzar*, *Jephtha*, *Samson*, and *Judas Maccabeus* were sung respectively by Mr. Hilton, Mr. Harper Kearton, Mesdames Patey and

Nordica, and Mr. Edward Lloyd. The organist of the festival was Mr. C. S. Jekyll, and the conductor Professor Bridge, organist of the Abbey.

UNDER the management of Mr. N. Vert, Madame Trebelli, now happily recovered from her recent attack of illness, proposes in January next to enter upon a professional tour in the provinces.

DR. MACKENZIE has greatly benefited by his recent trip to Gibraltar, which he made to re-establish health imperilled by overwork.

MR. MAX PAUER, son of our highly esteemed professor, Mr. Ernst Pauer, intends to fix his future home in Cologne, but not without the sweet companionship of a young English wife. All happiness to Mr. and Mrs. Max Pauer.

It is gratifying to record that though the attention of the London public has been directed with unwonted persistence during the summer season to the skill exhibited by foreign pianists, the claims of our resident professors have not, for all that, been overlooked. At the concert recently given by Mrs. Metcalfe at the Lyric Club, the music-room of that establishment was filled by an audience with a true appreciation of the lady's talents, which found on that occasion ample scope for their manifestation in compositions of the highest class. In Beethoven's sonata in G, for the pianoforte, Mrs. Metcalfe revealed great ability. The subjects of the allegro were forcibly announced, and their treatment in the "working-out" section was clearly set forth. More attractive still was the playing of the adagio, the melody thereof being rendered with genuine feeling; while the brilliant passages of the rondo were given with never-failing dexterity. In the second part of the concert Mrs. Metcalfe performed the pianoforte solo, "L'Aurore," by Bizet, and pieces of a similar description by other composers, in a manner which fully brought out the salient characteristic of each. The *bénéficiaire* was assisted in the interpretation of an excellent programme by Miss Helen Meason, Miss Damian, Miss Anna Schuberth, Mr. Templer Saxe, Mr. Shale, Herr Nachez, and Mr. Isidore de Lara.

AT the first performance of Sir Arthur Sullivan's forthcoming opera *Ivanhoe*, the leading male characters—"Ivanhoe," "Richard Cœur de Lion," and "Sir Brian de Bois Gilbert"—will be respectively sustained by Mr. Ben Davies, Mr. Norman Salmond, and Mr. Ffrangeon Davies.

MAX HAMBURG, a Russian lad of ten years, made his first bow to an English audience in Princes' Hall on Saturday afternoon, the 12th ult., when he played through a programme containing works of a classical order. That all was rendered free from blemish cannot be maintained, but two or three numbers were so beautifully given as to justify unqualified praise. At the outset the boy had to encounter the unfavourable opinion of those opposed upon principle to displays of infant prodigies. There is, doubtless, much to be advanced against premature efforts of boys and girls. Yet it should not be forgotten that nature herself is to blame in the matter. It is she who endows the mind of a favoured child with a perception of the beautiful, and gives to weak hands the power of reproducing artistic forms disclosed to view. Still, for all that the cry is "Shut the child up in a school-room!" Do so, and you will find genius perishing for want of freedom. Bind it up in bandages to make it of a pattern with ordinary talent, and you will crush it to death.

There were, however, some amongst the audience whom Max Hamburg was then addressing, of a different turn of mind. Some who would not willingly exchange the exquisite feeling now and again revealed by him for all the mechanically correct playing in the world. True it is the lad not infrequently came to grief in the attempt to unravel complicated passages; but the next moment he expressed a musical thought with so much grace as to win from the generous auditor pardon for errors committed.

Beethoven's sonata in A flat major was physically, if not mentally, beyond the reach of the lad. On the other hand, the solos "Des Abends," and "Schlummerlied," by Schumann, as well as Balakireff's arrangement of the Russian air, "The Lark," by Glynka, were performed in a very delightful manner. Max Hambourg's playing is at present unequal, but he has the priceless gift of genius, and will, health and strength permitting, soon become a famous executant. But do not, please, banish him to the "Board-schools" of art.

MR. FERDINAND WEIST-HILL, a son of the highly esteemed Principal of the Guildhall School of Music, has, after a close competition, carried off the first prize awarded for violin playing by the directors of the Conservatoire at Brussels. In a short time this brilliant pupil of M. Isaye will, according to general expectation, afford his fellow-countrymen the pleasure of becoming acquainted with his art.

THE REV. the Sub-Dean, and the Priests in ordinary, with the full choir of Her Majesty's Chapel Royal, St. James's Palace, officiated on Wednesday, July 9th, at the service held in St. Saviour's Church, St. George's Square, the occasion being the funeral of the Rev. Thomas Helmore, who had for forty years filled with honour the responsible post of "Master of the children of her Majesty's Chapels Royal." Standing on each side of the coffin placed in the chancel of the church, the men and boys sang the anthem "Blest are the departed," in a manner so touching as to move many of the congregation to tears. But music of this kind spreads the rainbow of hope upon tears of sympathetic sorrow. Rising from the dark grave it reaches the bright home of the blessed. The late "master" was beloved by many of his "children;" and will be held in affectionate remembrance not only by them, but also by men long associated with him in the performance of chapel duties.

MISS AMY SHERWIN, the Australian soprano, gave a concert in Princes' Hall on Monday, July 7th, when she, in spite of recent illness, afforded proofs that her vocal powers were unimpaired by time and travel. For artistic efforts in couplets by Félicien David, Miss Sherwin obtained an encore, and a similar honour awaited her for the rendering of songs by Brahms, and a ballad by Sir William Robinson. The *bénéficiaire* was assisted on this occasion by Herr Denhof, Herr Bast, and M. Emile de Mlynarski.

A NUMEROUS audience assembled in St. James's Hall on the afternoon of the 14th ult., when Mdme. Madeline Schiller gave her second recital. The programme, though in its way excellent, was too long for any other than an enthusiast in music for the pianoforte. No one could charge the interpretation with being faulty. Still, in spite of the admirable playing of the pianist, fatigue prevailed before the list of pieces had been performed.

MUSICAL amateurs were on Monday evening, July 14th, loth to bid good-bye to Herr Hans Richter, whose series of nine concerts had afforded them so much enjoyment during the summer concert-season now past and gone. So great was the regret of parting that the question, "Why should he not continually abide with us," escaped the lips of many. Such enquiries, however, are vain, since the renowned conductor has, for good and all, determined to remain faithful to the Viennese public by whom he has ever been held in honour. To make amateurs sigh for his return Richter directed a performance equal, if not superior, to any other given by him in this country. Then, what a programme had been prepared for the occasion! It was all Wagner and Beethoven, of whom Richter is the accredited interpreter. From the works of the former there were the "Kaisermarsch," Pogner's and Hans Sachs' addresses, and the closing scene from *Die Meistersinger*, together with Lohengrin's "Farewell to the Swan;" while from those of the latter composer there was the magnificent "Choral Symphony," the last of the "glorious nine."

How the "march" was performed it is needless to say; but a word concerning the interpretation of the vocal

pieces might not be out of place. Herr Max Heinrich declaimed the music of Hans Sachs with a vigour of style that seemed unsupported by the quality of tone necessary to render the passages agreeable to an English ear. Paradoxical as it may appear, we make bold to confess that the vocal music of Wagner, seldom altogether grateful, is exceptionally uncouth and ugly when given forth from German throats. How much more pleasant is the effect when rendered by a singer with tones so beautiful as those of Mr. Lloyd's! His delivery of the "Swan's Song" was thoroughly fascinating by virtue of charm of voice as well as by grace of expression. The two vocal artists named were assisted by Mdme. Fillunger and Miss Lena Little in the rendering of the solo passages in the *finale* of the Ninth Symphony, wherein, it is said, Beethoven set the example of disregarding the natural capacities of the human voice. However that may be, no one who heard the performance on the 24th ult., will hesitate in acknowledging the beauty and majesty of the instrumental movements of the incomparable work.

It is strange to find that now, while the knowledge of music is diffused amongst us to an extent heretofore unknown, the practice of choral works is very much neglected in London. Soloists abound whilst choral societies are scarce. Observing this tendency to shirk labour that does not lead to immediate personal display, the Committee of the Guildhall School of Music has established a class for the special study and practice of madrigals, glees, and part-songs; and on Wednesday evening, July 16th, the students who are members of the "class" gave, under the direction of Mr. W. Henry Thomas, a choral concert in the large hall of the City of London School. On that occasion the choir, consisting of 150 male and female pupils, afforded delight to a large audience, amongst whom were representatives of the Corporation of the City—founders, patrons, and managers who are desirous above all things to make the musical institution useful to citizens as well as to the community at large. Interspersed with solos, the programme consisted of the madrigal "When all Alone" (Converso), the motet, "Judge me, O God" (Mendelssohn), the evening hymn, "O Gladsome Light" (Sullivan), and the part-songs, "The Troubadour" (Leslie), "In this Hour of Softened Splendour" (Pinsuti), "Softly Falls the Shades of Evening" (Hatton), "Moonlight" (Fanning), and "You Stole my Love" (Macfarren). The general interpretation of these pieces was so excellent as to warrant the hope that the "class" will do a great deal towards reviving the love of healthy choral music.

DURING the last month Goring Thomas's *Esmeralda* has been performed at Covent Garden, not, however, in the Italian, nor in the English, but in the French language. Of course, the notion of producing it in the vernacular before an audience so far removed above the common herd, could not for a moment be entertained. Rather than to submit to such a degradation some of Mr. Augustus Harris's patrons would have endured the tortures of the Chinese language. A proposal to take their music through the medium of their mother tongue would have tried their patience a little too much. Well, not to outrage their feelings or lose their patronage, Mr. Goring Thomas had his work translated, for the music of *Esmeralda* was in the first instance set to English words, and had been heard in that form by ordinary folk in London, and in the provinces wherever the Carl Rosa Opera Company had ventured to appear. Our simple-minded countrymen will perhaps admire *Esmeralda* all the more now she has been—like the Athenian actor—translated.

TO CORRESPONDENTS.

Letters connected with the literary department of this Journal must be addressed to the Editor.

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The Editor cannot undertake to return articles of which he is unable to make use.

All business letters should be addressed to the Publishers.

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"TURN AMARILLIS TO THY SWAIN."

Madrigal

Written for and dedicated to
THE ROUND CATCH AND CANON CLUB.

J. HARPER KEARTON.

LONDON.

PATEY & WILLIS, 44, Gt. MARLBOROUGH ST. W.

Moderato.

Soprano. *mf* Turn Am - ar -

Alto. *mf* Turn.....

Tenor. *mf* Turn Am - ar - il - lis to thy swain, turn

Bass. *mf* Turn..... Am - ar - il - lis.....

For Practice only

.... to thy swain, turn Am - ar - ill - is.....

turn Am - ar - ill - -

Am - ar - ill - is..... to thy swain, thy

Am - ar - ill - - - is to thy

to thy swain, thy Da - - - - mon

is to thy swain thy Da - - mon

Da - - - - mon calls thee back a -

swain thy Da - - mon calls thee back a -

calls thee back a - - gain, - thy

calls thee back a - - gain,..... thy

- gain, thy Da - mon calls thee

- gain,..... thy Da - mon

Da - mon calls thee back a - gain.

Da - mon calls thee back a - gain.

calls thee back a - gain.

calls thee calls thee back a - gain.

Allegretto.

Here's a pret - ty ar - bour by,

Here's a pret - ty ar - bour by,

Here's a pret - ty ar - bour

Here's a pret - ty ar - bour

Where A - pol - lo can - not spy.

Where A - pol - lo can - not spy.

by, Where A - pol - lo can - not

by, Where A - pol - lo can - not

.... to thy swain, turn Am - ar - ill - is.....
turn Am - ar - ill - - - - is to thy swain, thy

to thy swain, thy Da - - - - mon
is to thy swain thy Da - - mon
Da - - - - mon calls thee back a -
swain thy Da - - mon calls thee back a -

calls thee back a - - gain, - thy
calls thee back a - - gain,..... thy
- gain, thy Da - mon calls thee
- gain,..... thy Da - mon

Da - mon calls thee back a - gain.

Da - mon calls thee back a - gain.

calls thee back a - gain.

calls thee calls thee back a - gain.

Allegretto.

Here's a pret - ty ar - bour by,

Here's a pret - ty ar - bour by,

Here's a pret - ty ar - bour

Here's a pret - ty ar - bour

Where A - pol - lo can - not spy.

Where A - pol - lo can - not spy.

by, Where A - pol - lo can - not

by, Where A - pol - lo can - not

Here let's sit and whilst I play, sing to my
Here let's sit and whilst I play, sing to my
spy, Here let's sit and whilst I play, sing to my
spy, Here let's sit and whilst I play, sing to my

pipe a roun - de - lay, sing a roun - de -
pipe a roun - de - lay, sing a roun - de -
pipe a roun - de - lay, sing a roun - de -
pipe a roun - de - lay, sing a roun - de -

lay, sing a roun - de - lay, Here let's
lay, sing a roun - de - lay, Here let's
lay, sing a roun - de - lay, Here let's
lay sing a roun - de - lay, Here let's

pp

sit and whilst I play sing a roun -

sit and whilst I play sing a roun -

sit and whilst I play sing a roun -

sit and whilst I play sing a roun -

de - lay, sing a roun -

de - lay, sing a roun -

de - lay,

de - lay, sing a roun -

mf

de - lay, Here let's

de - lay, Here let's

Here let's

de - lay, Here let's

First system of musical notation. It consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the bottom staff is the piano accompaniment. The lyrics are: "sit and whilst I play sing a roun - de -".

Second system of musical notation. It consists of five staves. The lyrics are: "lay sing a roun - de - lay sing a round - de - lay sing a roun -".

Third system of musical notation. It consists of five staves. The lyrics are: "roun - de - lay, roun - de - lay, sing a de - lay, sing a".

ff

sing a roun - de - lay, sing a

sing a roun -

roun - de - lay, a

roun - de - lay sing a roun - de -

roun - de - lay, sing a roun - de - lay,

lay,

roun - de - lay, sing a roun - de - lay,

lay a round - de - lay,

rit. 2nd time only

1. *p* 2.

Sing to my pipe a roun - de - lay, Here let's lay.

Sing to my pipe a roun - de - lay, Here let's lay.

Sing to my pipe a roun - de - lay, Here let's lay.

Sing to my pipe a roun - de - lay, Here let's lay.

rit. 2nd time only

1. 2.



MISS MARIAN McKENZIE.